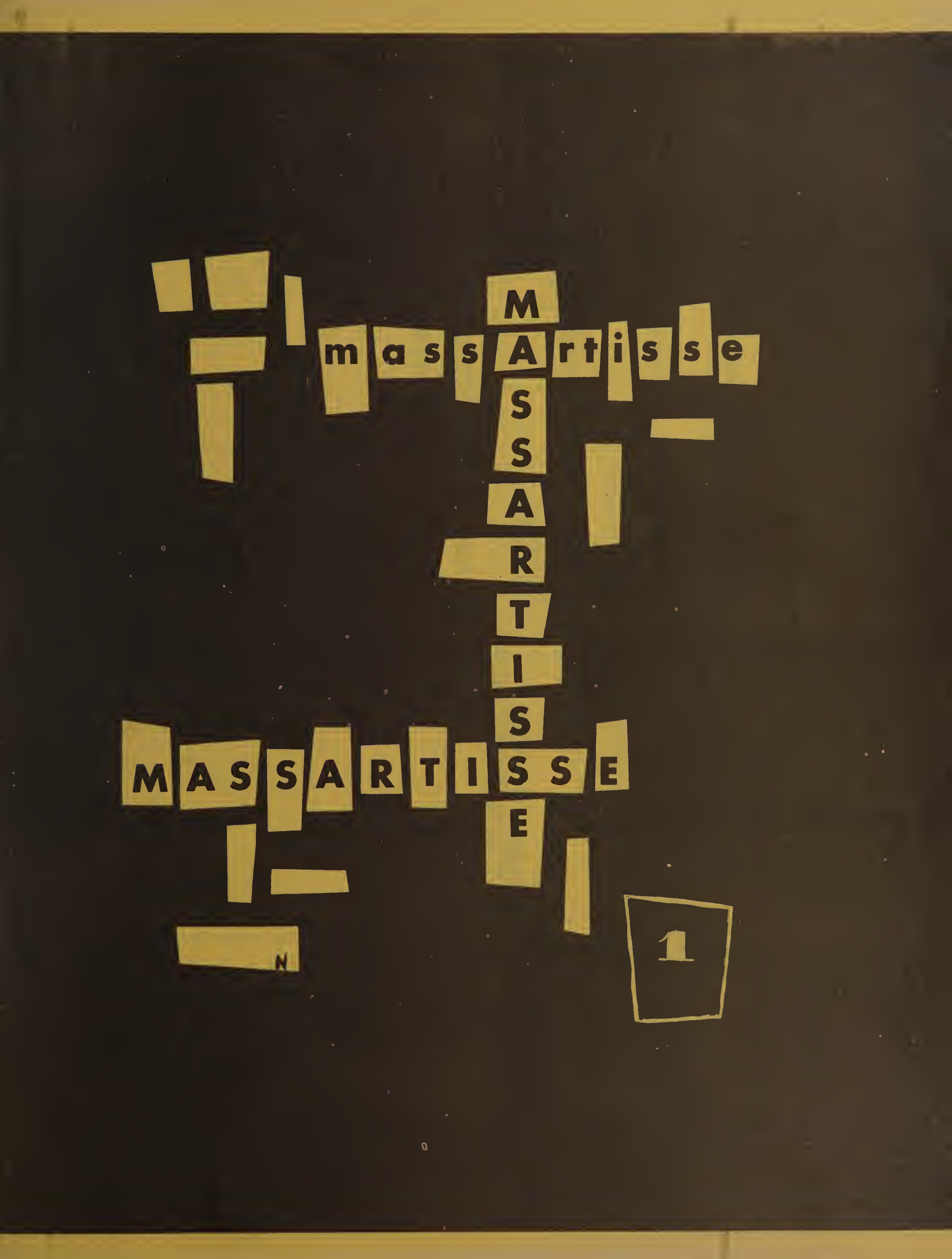
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Credits

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helen compton

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louis bortone

literary editor

fred bazler

club news

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izabel gurman
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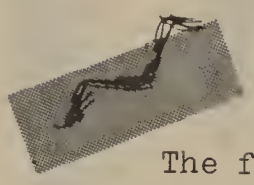
irene kukla

MR. GIBSON - PRODUCTION ADVISOR
MR. THOMPSON - ART ADVISOR
MR. BUTLER - LITERARY ADVISOR

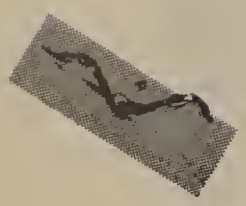
A word to those who submitted poetry, news, or articles of any kind - if you don't see your work in print, thank you anyway! It might have been due to the delay in producing the first issue, or simply lack of space. We appreciate - and encourage - your interest.

the editors

The solitary gull silently wings its way across the summer sky,
Silhouetted against evening fields of red velvet.
Whence did he come? Where is he going?
What lies beyond the horizon which leads him so unerringly onward?
He blends into the fading dusk. Is he lost forever to my view?

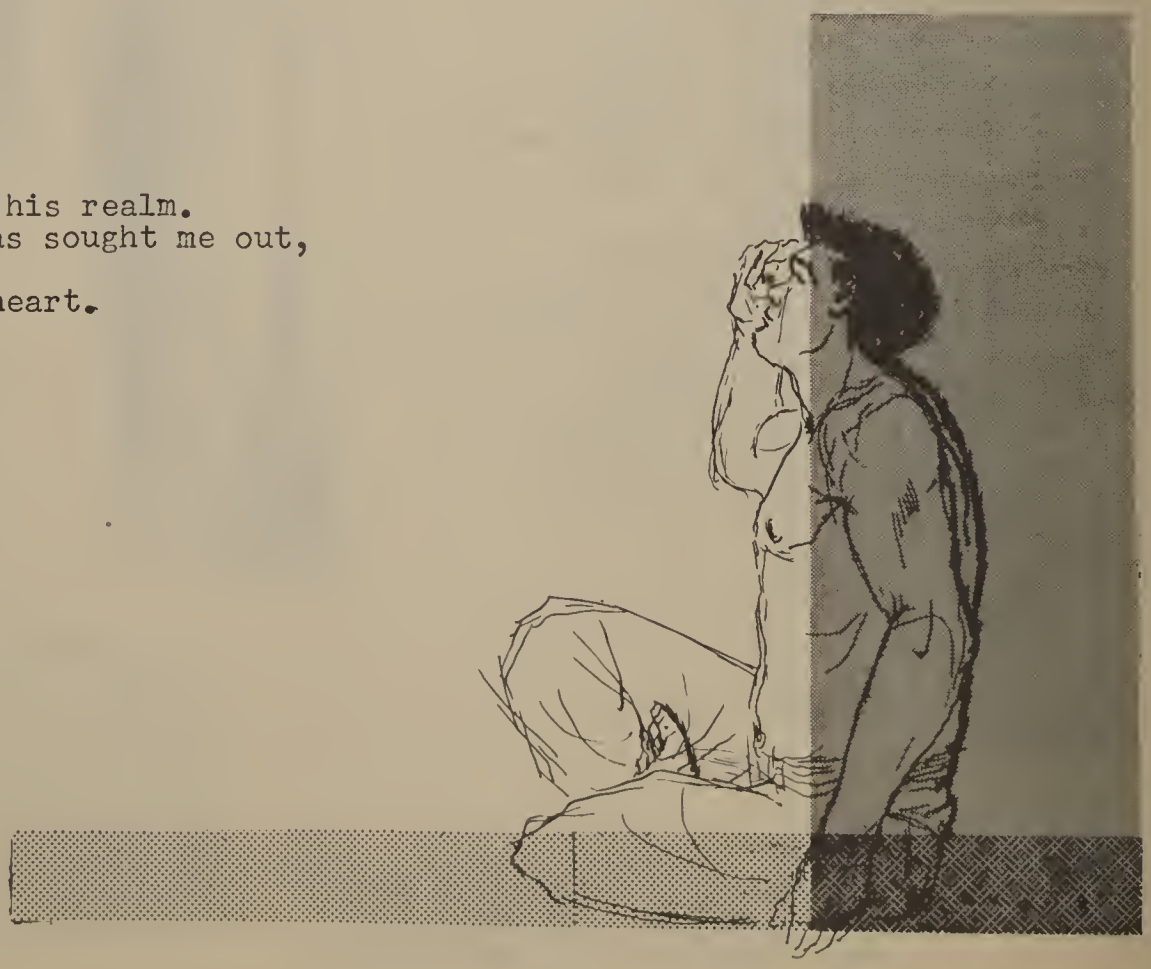


The fields above me have borne no visible fruit...
but they cannot be called barren...
For some harvests are not materially evaluated.
To wander in these fields may liken one to a fool...
But who can refuse to be a shepherd of clouds, however fleeting
they may be?



They have left me with these intangible moments of memory.
As darkness descends, wrapping me with evening's soft mantle,
My thoughts return to the lone gull...
Has he descended safely,
Or fallen prey to the greatest of hunters...nature?

The moon and I now sit, each within his realm.
This is no impersonal moon for he has sought me out,
Has caressed me,
Has sensed my thoughts, divined my heart.
Am I also his prey?



poetry by Bill Nichols
illustration by Jim Stoia

MASSARTISSE PAGE

THE EDITORS' COLUMN

I hope that you noticed a new section in this issue, "Department Dedications". This is your chance to let the Massartisse readers enjoy your own feelings about your department - or what other specialists in the field have said about it.

...diane

Your enjoyment of the Massartisse will depend primarily on the type of work submitted. I feel that many of us have the ability to write interesting and informative material. Our paper needs anything from fiction to philosophy; essays to eulogies, and art to aphorisms that you feel is printable.

...fred

We've had some time getting this first issue to you, part of our concern being the redecoration of the Newspaper Office. For those who aren't aware of its location, the room we use for meetings (every Thursday during lunch) lies to the rear of the kitchen, to your right as you enter the lunch room. We will be announcing a sort of literary housewarming shortly. Meanwhile, anyone with new ideas pertaining to art work of any kind are invited to drop in during a meeting or to see one of the editors, anytime.

...louie

I'm concerned with the lack of humor in the Massartisse. Now that we're working to bring the publication into a "magazine" category, I'd like to see a humor column or page, a serial cartoon, or spots throughout each issue - as long as they are clever or genuinely funny. Do you dig Pogo-? Trump-? You must have a few ideas.

...helen

LETTERS TO THE EDITORS

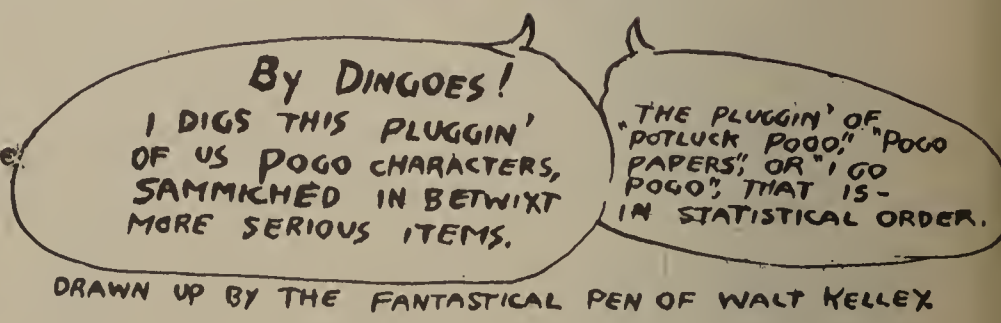
We would like to see this space occupied every issue by letters or suggestions to the Massartisse editors. They may be as indignant, humorous, constructive or complimentary as you wish. Drop letters in at the newspaper office any Thursday during lunch or see one of the editors personally.

THE TRAGIC LIFE OF TOULOUSE-LAUTREC, by Lawrence and Elizabeth Hanson.
These are the authors of THE NOBLE SAVAGE- Paul Gauguin- and THE PASSIONATE PILGRIM, the life of Vincent Van Gogh. This is the most recent of the series, and one of the finest. The illustrations include many of Lautrec's best lithographs, poignant impressions of hectic Parisian night life. With their particular aptitude for hitting upon the core of an artist's energies and passions, the Hansons present the range which Lautrec covered in thirty-seven years; a dipsomaniac and not completely sane, the dwarf twisted the people and places he saw around him into color and design at an amazing rate of speed. Aside from a faithful closeness to the record, the tasteful treatment of this dramatic figure alone warrants favorable recommendation.

LADY SINGS THE BLUES by Billie Holliday. One of the most earthy accounts of the world of jazz has hit the reading public through the eyes and memory of Billie Holliday, an institution in her field and as colorful a one as you'll find. The narrative (in which she attempts to conceal none of her mistakes) is punctuated with a dry, Billie-type humor, and pieces of a kind of philosophy which is as native to the lady as the way she swings. If the result of her complete frankness is a little depressing, there is the jazz and the men who made it scattered throughout to compensate.

for esthetes: CREATIVE INTUITION IN ART AND POETRY, by Jaques Maritain. Picasso, Bach, Aquinas- interspersed with a good piece of French philosophy.

MODERN JAPANESE LITERATURE by Donald Keene. This book is now being advertised in the New Yorker, and for good reason; we believe it to be one of its kind. For lovers of the Oriental culture, Mr. Keene has skillfully compiled eighty years of Japanese literature with a particularly comprehensive view into the techniques of their contemporaries, whose influence has been strongly felt on western schools of thought.


By Dingoes!
I digs this pluggin' of us Pogo characters, sammiched in betwixt more serious items.
"The pluggin' of "potluck Pogo!" "Pogo papers", or "I go Pogo", that is- in statistical order.
DRAWN UP BY THE FANTASTICAL PEN OF WALT KELLEY

for science-fiction enthusiasts: E PLURIBUS UNICORN, by Theodore Sturgeon, a group of short stories by a S.-F. master. Fantastic.

Department Dedications

from the
teacher
education
department.....

he was an architect when he built them
he was a doctor when he made them better
he was an artist when he perceived and understood them
he was an orator when he spoke

he was a friend when he listened
he was a comrade to them
he was a saint when he guided them
he made them men

he was a teacher

...Dennis Sternlight,
Boston University

from the
ceramics
design
department.....

"Nature steps in on the craftsman's side. The true craftsman finds small pleasure in repeating himself ad infinitum. His prestige is maintained by his own inability to turn himself into a machine and to turn out goods strictly according to pattern. He cannot evade his own nature which leads him to regard each work of his hands as an individual effort into the creation and finishing of which he is compelled to put, beside his skill, something of himself.

"This giving of self to the work on the wheel, the bench, the loom, is the source of the satisfaction which is the craftsman's richest reward. It is his, whatever the world may say of his work. It is independent of success, fame, and financial return. It is what keeps him working at his chosen craft despite his own knowledge and, frequently, the advice of his family and friends that he would earn more and get ahead faster in some other line of endeavor. Working under this incentive, he inevitably makes the discovery that his satisfaction increases in direct proportion to the expenditure of painstaking effort. The greater the skill, the richer the knowledge, the more experienced the techniques which the craftsman brings to his labors, the deeper his joy at his accomplishment.

"The machine has no joy in its labor and none to impart to its products. Mark that word -- joy. It is the mystical bond which unites the craftsman to his work. It is the gift of the Spirit to his hands. Like all spiritual gifts, it cannot be captured or controlled, bought or sold. Whence it cometh and whither it goeth, no man knows. Without his effort or awareness, some measure of this joy passes from the craftsman into what his hands fashion, there to become the indelible hallmark of what is good."

Exhibit Announcement, 1954

I'm a Southerner, but not a segregationist - a Stevenson Democrat, but "I like Ike" too. I'm a minister's daughter but not goody-good, and my tastes run from Paul Klee to Pogo. I paint, dance, act, swim - but don't consider myself an artist, dancer, actress, or athlete. What I am, and have been consistently, is a teacher. I love to teach and have taught since I was twelve. I began with Sunday School teaching, then taught swimming in a summer camp. After college I "taught children" in a progressive school, then modern dance in a college. After marriage, I taught art in elementary school, high school, college, and university graduate school. I had Saturday classes of three-year-olds and evening classes of adults. I hope I can continue to teach for the rest of my life.

But to progress in a more logical fashion from birth to the present; I was born in Birmingham, Alabama (this century), and lived in Alabama until I was twenty-one. But, since Methodist ministers are moved frequently, our family lived in towns sized from 3000 to 300,000. Much of my babyhood I spent on a quilt behind the piano which Mother played for my Dad's services. In childhood, I moved from school to school, getting put forward here and back there. My younger brother and sister and I attended four different high schools. Despite the fact that we hated to leave our friends and had no consistent school experiences, we learned to adjust quickly to new situations and to make new friends easily. Our strong family unit gave us the security that constant change couldn't hurt.

My college years were spent in two schools - one, a small coeducational privately owned school, and the other a large state college for women. I majored in art and English - put most of my energies into modern dance and dramatic groups. After graduation I began advanced study at Columbia in applied art and art education. It was there that I met and fell in love with an Alabama boy who was working in the same field. He was teaching art in a college in Raleigh, North Carolina, and when we married, I joined him there. My husband was a witty and brilliant actor, director, painter and teacher - the kind of person with whom one could only have an inspired life. We worked together on plays and dance performances, we taught together, painted together, and traveled together. We moved to New York, where he had a one-man show, to Chapel Hill, North Carolina. There he taught in the university, and I taught in the elementary school.

We moved to Wisconsin where he headed the art department at Beloit College and I was technical director for the college theater, designing sets and costumes. When my husband was left an invalid by a serious illness, I took over some of his art courses. For two years I taught drawing and painting, art education, and art history. This was my first art history teaching experience, and I became so interested in this field that I decided to do further graduate study in this area. So, in 1955, we moved to Madison, where I studied and taught for a year and a half at the University of Wisconsin. And then I was fortunate enough to be asked to come here. My brother is a surgeon-in-residence at a Boston hospital, and he, his wife and baby, and my husband and I all live together in a three-story apartment three blocks from this school. We are happily getting to know Boston, when we aren't busy decorating our house or picnicking in the Fens.

I like your school, and because I hear a student grumble about it now and then, I'd like to tell you why. Of course, it's normal to find fault with a school while you are in it. The test is in how you feel about it after you graduate, when you can compare your knowledge with that of others in your field. You'll be very proud of your school then. Every alumnus that I've met is enthusiastic about it. And they are in a position to judge, because they are leaders in art education or in competitive commercial fields, and are known as persons of qualified ability. I like you students, because, especially on the upperclass level, you know a good deal more about art than the students I'm used to, and you seem eager to learn more. I'm impressed with your far-sighted president and with your faculty, of such variety in background and breadth in ability. The combination of exceptional student talent and fine teaching is revealed in the paintings on the walls in the halls as fine as I've seen anywhere.

I consider it a challenge to teach art history to artists. I know from my own experience that a study of art history deepens and refines one's knowledge and understanding of art in any phase. I hope I can give this satisfaction to you. You have certainly given satisfaction to me by being so nice to me. I feel at home here already, and look forward to strengthening the many friendships so well begun.

My ideal, impossible of accomplishment, perhaps - but approachable - is to live richly every present moment on this earth. That is, not to depend on lovely memories of past accomplishments for my happiness, or on the projection of a "rosy" future - but to realize and utilize the possibilities of what is possible to acquire according to my means. This does not mean that I do not believe in thinking of the past, but I must use its achievements and failures as units of measurements against which to evaluate the present. Neither must I be afraid to look forward to the future - but I deserve no future if I squander this precious time.

How may I make these moments meaningful? In the play, Our Town, the girl, Emily, asks the stage manager, "Does anyone ever really realize life, every every moment of it?" "Some do," he answers, "poets maybe." So I would live as a poet - or as an artist - they are the same, perhaps. To me this means to develop long antennae, to use my God-given senses to look closely, smell deeply, hear acutely, and touch sensitively. It means to add understanding to perception - to be aware of the microcosm in the leaf, the macrocosm in the nebulae.

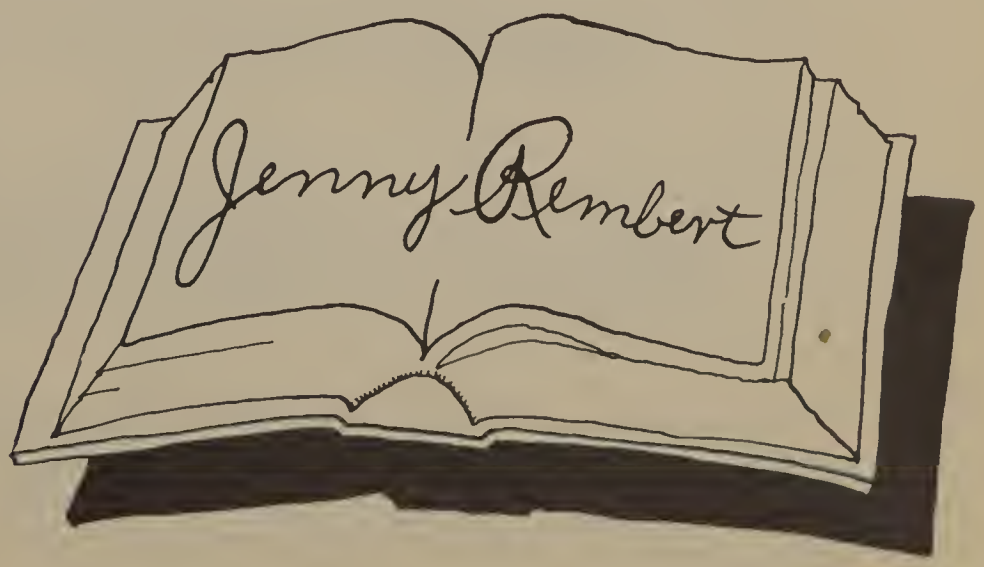
An artist in our time learns to look beneath the appearances of things to their essences - their internal structure and eternal order. I should like that insight that allows a look beneath the mask, not only of things, but of facts, ideas, of people. I would seek the facts but look beneath them to the ideas, the principles, embodied in them. I would go beneath the superficiality of factual material knowledge when determining the values by which I should live - accepting on faith what cannot be demonstrated by fact - not being afraid that faith will be destroyed by that which can. And when I have determined what I believe, I should stand by it, and be counted for it.

In my relations with other people - family, friends, acquaintances, and strangers - I would look beneath surface appearances, beneath the color or blemish of skin, beneath age or youth, to the person within. I would look squarely at those I meet, stating my position with them frankly. I would listen to their statements compassionately, being shocked at no revelation, being afraid of no truth.

I would look within myself to search out the petty, niggardly, and mean. I would develop in myself a capacity for happiness, that is, - fresh eyes to see as if for the first time the beautiful people and the beautiful world around me. I would have the courage to delight in wonder unashamedly. I would have the energy to change my environment and that of others, as it is possible within my imaginative resources to do so.

I would live directly as an artist - learning to express even more sensitively my personal knowledge of that which is too deep for words. I would communicate by words that which is not - through teaching and in personal relationships. I would learn constantly - from people, books, paintings, music - until I die.

And when that time comes, I would accept it as the consummating human experience - not stressing it unduly - for the death occupies but one page of the biography. I would live - in short - so that in my good time on this earth, I should be a credit, not a blight, to "the family of man."



Jazz

On a wet Thursday night last summer, the Newport Jazz Festival opened to an audience of twenty-five hundred with the swinging band of Count Basie. The modern jazz quartet made several offerings in their well-disciplined manner, followed by Toshiko Akiyoshi, a dynamic female pianist from Japan. Toshiko, a special student at Boston's Berklee School of Music, covered her nine-year apprenticeship ir jazz in a little speech cut short by the entry of Sarah Vaughn with "Sometimes I'm Happy!" The illustrious Eddie Condon, sworn adversary of the "Cool" schools, moved in on Candido (and Bongoes) with his Dixie group of New York fame. An unusual offering was made by Charlie Mingus and his Jazz Workshop Group; they took several long moments to expound upon a theme not yet released on wax. Followers of European jazz warmly welcomed Miss Jutta Hipp just before Basie again stormed the stage to round off the evening with "April in Paris!"

Friday night began with what the reviewer considered a disappointing appearance of Louie Armstrong sparked up somewhat by Ella Fitzgerald. In contrast, the Brubeck Quartet (Paul Desmond-Alto Sax) presented "Two-Part Contention", a complexity of Brubeck-type counterpoint, by far the most advanced of anything he's done to date. Some of the big names playing to a crowd of seven thousand on Saturday night were Duke Ellington ("Black and Tan Fantasy"..."Tea for Two"), Jo Jones, Teddie Wilson, and Bud Shank, who gave a delicate rendition of "Nature Boy" on solo flute. Father Norman O'Connor (Jazz critic from Boston University) was on hand to introduce Anita O'day and help advertise her new album, "Anita". This evening was rounded off with the rhythmic innovations of Chico Hamilton from the West Coast. The Ellington aggregation returned with Louie Bellson's "Skin Deep" at one A.M., bringing another succesful jazz weekend to a dramatic finish.

This was the third Newport Jazz Festival held in the country; the format for these programs included panel discussions, in which three authorities such as Father Norman O'Connor, Nat Hentoff (Down Beat editor), jazz historian Marshall Steams and many musicians themselves, took part. These programs have been extended to three-day events and have won tremendous support from the American musical public since the first festival; it has taken great cooperation and ingenuity to adapt jazz, which is today basically a "small-room" sound, to the facilities required to entertain thousands; for those who enjoy good music and intelligent analysis of it, the Newport summer programs are worth the trip.

Lorainne Gratun

JAZZ AT STOREYVILLE

Presently appearing at George Wein's "Storeyville", in the Copley Sq. Hotel, is Sarah Vaughn, and needless to say, she is drawing a great crowd.

Did you know that several Mass-Art students are on the Storeyville payroll? Sophomore Ted Jewell is the host, and Lynn Cooper and Judith Reynolds are waitresses.

At Storeyville is being sponsored, for those who have been out of touch, the Teenage Jazz Club under announcer John McLellan. ("Top Shelf"-Saturday evenings on WHDH, from 7:00PM to 8:00PM) Several of our students are technically concerned with this too; for instance, Arnie Wise is Art Editor of the Club Newspaper.

The next T.J.C. meeting is January 18; they are held regularly, once a month. During these meetings Father O'Connor presents a little of the history of Jazz, five records are given to three lucky ticket-holders, live groups from the membership play, and the artist who is appearing at Storeyville usually drops down. For more information on the Club, why don't you see Arnie?

Mass. Art's annual Christmas Spread, sponsored by the Student Association, took place on Tuesday, December 18, 1956.

With President Reynolds at the head table were Mrs. Reynolds and their two sons.

Tom Burke, president of the S.A., presented a unique bouquet constructed of paper money to our departing Dean Murray. After accepting our girt, the Dean gave a heartwarming farewell which inspired a standing ovation.

The blue and beige decorations lent a sophisticated tone to the Christmas theme.

The dinner was climaxed with the singing of carols.

Angela Albano

Well, the first half of the year is almost over and most of us are running around trying to finish up our homework and getting ready to start fresh next semester. Your Student Association officers sincerely hope you enjoyed your first semesters program. Your next term's social activities will have more variety for those who do not like the dances. We hope you had a wonderful time at the Christmas Spread and Dance; it was a great success as usual. Next in sight is what you all have been waiting for - the Masquerade Ball, which will be held at the New England Mutual Hall, Saturday, January 19 - time, 8-12 PM. The theme will be black & white with accents of color; different for each class:

Seniors - yellow
Juniors - blue
Sophs. - red
Fresh. - green

Arnie Wise & Co. will be the band helping us to"trip the light fantastic."

Prizes will be given for the:

a.most original
b.best couple
c.funniest
d.most artistic

Tickets will be on sale in the main foyer Monday thru Friday, Jan. 14 - 18 for non- S.A. members and guests of both S.A. and non - S.A. members. Student Association members may use their cards.

So, do a good job on your costumes - see you at the dance.

Personal Items

Many of the sophmores have little time for outside activities but Carol Riecks manages to find time for dramatics. She is to play the role of Sabrina in a theatre group.

While in New York, Anna Gallimore was lured into a Madison Avenue shop by a display of Mr. Kupferman's vibrant watercolors, which - of course she enjoyed.

Betty DeMar was chosen to be in the Rodeo Parade which featured Rin Tin Tin. Betty has two beautiful horses which keep her very busy.

Congratulations to Mr. & Mrs. Fosco Pecchi on their marriage. She is the former Ann Sidelinger.

Sophmores feel very proud of Beverly Spencer and Ted Jewell for the very splendid summer competition work.

Sonja Lindergreen traveled through Europe this summer. Her father was the guide and instructor for the group which traveled in many interesting and historical places.

The division chairmen elected by the Freshman Class are,

I William Wilcox
II Margaret Fleming
III Edna Mae Morse
IV William Cummings

SOPHMORE NEWS

The election of officers under the supervision of Miss Lennon was held and the following people were elected: Dennis Sullivan - president, Jackelyn Perry - vice-president, Jane Flavell - secretary, Ralph Caputo - treasurer.

Class rings and class yearbook were immediately put under consideration. The yearbook, because of high cost of production, was dismissed as an issue. Each division elected two representatives to discuss and to make decisions pertaining to our class rings. A number of varied samples from the Cambridge Seal and Crest Company. The committee agreed upon the round, typically collegiate style ring. Although a few of the students like the square style, they were the minority. The rings can be ordered now; price and other details can be obtained from the room representatives. They are: Mary Lou Po, Nancy Peach, Ann Vaughn, Don Burgy, Joe Frassica, Jane Flavell, Connie Tarquini, and Connie Coom.

JUNIOR NEWS

The Juniors who were represented in the Summer Contest were:

Carl Zidel
Marty Riskin
Angela Albano
Paul d'Entremont
Ken Izzi
Elaine Caliri
Bill Nichols
Norman Rizzi
Truman Egleston -- Honorable Mention
Bob Alberetti -- Honorable Mention
Joan Glazebrook -- Cash Award

The officers elected by the Junior class are:

Louis Bortone - President
Sylvia Panaro - Vice President
Frances Dolloff - Secretary
Pat Urban - Treasurer

Elizabeth Hammond is engaged to John Minott, a student at Colgate Rochester Seminary in New York.
Irene Kukla got an early start in the commercial world by designing greeting card displays for Rust Craft.
Ellie Wright was pinned to a member of the Sigma Nu Fraternity at Tufts University.

Ring Committee Report

On Friday, Oct. 19, 1956, the chairman and members of the ring committee met with Mr. Frazier, sales man for the Balfour Co., to discuss plans for designing a class ring. It was decided that the stone will be blue. Surrounding the stone will read --- Massachusetts School of Art --- on the bottom will read the date of graduation. As to cost, a rough estimate would be $25.00 for the girl's ring and $30.00 for the boy's ring.

SENIOR NEWS

SENIOR CLASS OFFICERS

Pres. Dave Shea
V.Pres.Ted Wolfe
Sec. Karyl Mader
Treas.Susie Draghetti

Don't forget to stop in at the - North Gallery - the Ceramic seniors have a show opening soon!

CANTERBURY CLUB

Officers of the Canterbury Club are as follows:

President: Carolyn Wadman
Vice President: Diane Lakey
Secretary: Elaine Milnir
Treasurer: Roberta Kirkland

The Canterbury Club welcomes Mrs. Rembert as their new advisor this year.

Diane represented Canterbury at an Ecumenical conference which was held at Syracuse University in New York from Dec. 27th to Jan.1st. Diane met many interesting people there from all parts of the world. The Main purpose of the conference was to promote a better understanding of varied religions on the campus, and to bring students together spiritually. One thought that she came away with:(from "The Joy of Meeting" by M.A. Thomas.)

"The important thing in life is meeting;
Personal face to face seeing, listening
And entering into each other's lives...
This is to me the most significant thing
in life."

NEWMAN CLUB

With the beginnings of another year at Mass. Art, the Newman Club has developed into a worthwhile and interesting unit. Over fifty members have joined ranks in attending bi-weekly meetings, open houses at the Newman Center every Sunday night, spaghetti suppers, dances, outings and inumerable other functions.

The purposes of a Newman Club are threefold, with the ultimate goal of enriching the college student's life - Spiritually, Intellectually, and Socially. The Fra Angelico Club here at Mass. Art stresses the art aspect of each purpose as much as possible, in attempting to form a unique basis on which to develop its program, keeping in mind the ideals of Cardinal Newman, founder of the movement, Mass. Art Newmanites are enriching their present years as students with added emphasis on their future years.

All those interested in joining the Club are invited to the next meeting. Watch for posters and date. Dues are $2.00. Activities this semester will include: Communion Breakfast, Picnic with a Purpose, Speakers, a dance, and other functions which will be decided upon at future meetings.

Coming up at the end of the summer will be the Annual Nat'l Convention at New York's Waldorf Astoria Hotel. Last summer's convention at Chicago was attended by 750 delegates from all over the country, with 20 club members from the Boston Province which included

Teachers College, Mass. Pharmacy, Mass. Art, M.I.T., Harvard, Framingham Teachers College, Wheelock, and Northeastern. More talk about N.Y. at a future meeting.

Recently, Miss Mary E. Murray, faculty advisor was awarded membership in the John Henry Newman National Honor Society. Miss Murray founded the Fra Angelico Club twenty years ago at Mass. Art and it has continued to grow to the present day.

The club sincerely wishes to thank Miss Julia Sheehan of the English Dept. for her efforts in aiding the club this year. Our meetings have had an added sparkle with her assistance in numerous matters, including planning for our annual spaghetti supper which, incidently, was a huge success!

Thanks from us to you who purchased Newman Club Christmas Cards. The project was a success in many ways: spiritually, intellectually, socially, and financially.

For more information about Newman Club, contact any of the officers, or attend the Next Meeting.

Kenneth Izzi

ART SCHOOL ASSOCIATES

artist

materials